CATALOGUE

OF THE

Thirty-Eighth Annual Exhibition

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS.

1861.

George W Haines Artist

FOUNDED 1806.

Philadelphia P.A.

PHILADELPHIA:
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PHILADA., April 15, 1861.

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PHILADELPHIA.

CATALOGUE

OF THE

THIRTY-EIGHTH ANNUAL EXHIBITION

OF THE

PENNSYLVANIA ACADEMY

OF THE

FINE ARTS,

CHESTNUT STREET ABOVE TENTH.

1861.

Founded A. D. 1806.

PHILADELPHIA:
COLLINS, PRINTER, No. 705 JAYNE STREET.

OFFICERS OF THE ACADEMY.

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CALEB COPE.

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Franklin Peale,	J. M. Sommerville, M. D.

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	A. May Stevenson,	William E. Winner,	
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NOTICE.

ACADEMY STOCK.

Subscriptions to the Stock of the Academy will be received by the Curator at the office. The shares of Stock are thirty dollars each, which includes a commutation of all annual dues.

The stockholders become joint owners in the valuable property of the Institution, and have the privilege of visiting the Academy during all public exhibitions, and of receiving tickets of admission thereto for their immediate families; or, in lieu thereof, tickets of admission for two ladies whom they may designate.

SCHOOLS.

The evening Classes for the Study of the Living Model and the Antique are open from the first of October until the end of the following March. For ticket of admission to any of the Classes, application should be made to the Committee on Instruction, and left with the Curator of the Academy Building, who will furnish information of the regulations governing admission.

The whole is free from cost to Professors and Students of Art.

LIBRARY.

The Library is open to the use of Professors and Students of Art, and to Stockholders, on application to the Curator.

EXHIBITORS.

It is absolutely necessary that owners of pictures should be willing to receive them home as soon as the exhibition is over. The Academy is unable to provide space, or assume the responsibility of the care of pictures, or other works of art, except during the period of their actual display upon the walls.

VISITORS.

Canes, Umbrellas, and Parasols, must be left in care of the person at the entrance.

Visitors are particularly cautioned against touching the Statuary, Pictures, or frames.

A list of Pictures that are for sale is left with the Curator, to whom persons desirous of becoming purchasers are respectfully referred. They are marked thus *.

Wanted, 10*th Vol.* " *Urbis Æternæ Vestigia of Piranesi.*"

CATALOGUE.

SOUTH-EAST GALLERY.

The numbers commence immediately on the right as you enter each room.

* Indicates that the work is for sale. For particulars apply to the Curator.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
1	*"And the Prayer of Faith shall save the Sick,"	Edwin White.	Artist.
2	Napoleon, at Moscow, from a window of the Kremlin he sees the City in Flames, Murat and Ney are leaving the room after having urged him to retreat, . . .	Rothermel.	C. Macalester.
3	Portrait of Hon. Judge Ludlow, . .	S. B. Waugh.	Law Library.
4	Portrait of Hon. Thaddeus Stevens, . .	I. L. Williams.	Artist.
5	Portrait of a Lady, ...	Paul Weber.	A. M. Stevenson.
6	Heidelberg Castle and Town—with a view of the Valley of the Neckar, . . .	do.	J. Francis Fisher.
7	Pæstum, ...	Montalant.	Sam'l Welsh.
8	*Scene in the Alps, ...	Geo. W. Haines.	Artist.
9	*Coast Scene, ...	G. R. Bonfield.	E. Newland.
10	*Meditation, ...	J. W. Johns.	Artist.
11	Desert Born, ...	J. S. Hill.	Mr. Carpenter.
12	Prayer, ...	Guillemin.	Wm. H. Stewart.
13	*Tivoli—Italia, ...	F. De Berg Richards.	Artist.
14	Stray Flock, ...	Bellows.	Wm. H. Stewart.
15	*"Reflections,"	G. C. Lambdin.	Artist.
16	*Morning in the Mountains, . . .	A. Parton.	do.
17	Counterfeiters, ...	Litchaner.	Wm. H. Stewart.
18	*View of Laguyra and the Cordilleras, .	F. G. Melby.	Artist.
19	*Waterfall—a Reminiscence of Wales, .	Thos. Bishop.	Wm. Wheatly.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
20	*The Young Minstrel,	Walter Shirlaw.	Artist.
21	Bureau des Omnibus,	E. L. Henry.	Wm. Kulp.
22	New York Bay,	do.	do.
23	*Retreating from the Storm,	Newbold H. Trotter.	Artist.
24	A Highland Gillie,	Amateur.	G. Milliken.
25	*The Watch Dog,	Miss S. Ellen Blackwell.	Artist.
26	Portrait,	T. H. Smith.	Geo. W. Carryl.
27	*Portrait of Henry Clay,	J. R. Lambdin.	Artist.
28	"On such a night as this"—Merchant of Venice (Shakspeare),	J. Hamilton.	Mrs. Hamilton.
29	The Avalanche Gallery below the Devil's Bridge,	Russell Smith.	Artist.
30	*The Lost One Found,	I. Eugene Craig.	do.
31	Egg Pickers,	Jeremy Wilson.	do.
32	*Royal Ben of Bengal at Van Amburgs,	N. H. Trotter.	do.
33	Portrait of a Gentleman,	John J. Logue.	Jno. M. Yeager.
34	Egyptian Ruins,	Jas. Hamilton.	John Williamson.
35	*The Cow and the Ass,	N. H. Trotter.	Artist.
36	*Still Life, Fruit, &c.,	J. J. Logue.	do.
37	*View on the Delaware,	E. H. Murray.	do.
38	*Gone a Moment,	H. Van Ingen.	do.
39	Studio at Genazzano,	P. F. Rothermel.	S. B. Fales.
40	Composition,	Mrs. E. C. Hoyt.	Artist.
41	*The Trappers' Camp,	A. Bierstadt.	do.
42	Beech Drops and Toad Stools,	G. C. Lambdin.	Miss Bohlen.
43	*Nearest Way in Winter,	M. V. DeV. Bonfield.	Artist.
44	Portrait of Mr. Sam. Shive of Montgomery,	M. E. Maeneir.	do.
45	Jung Frau,	E. Pope.	G. S. P.
46	Lake of Como—Sunset,	J. R. Tilten.	B. T. Trediek.
47	Fountain,	Hiddeman.	W. H. Stewart.
48	The Faraglioni, Island of Capri,	W. S. Haseltine.	Artist.
49	Portrait of a Girl,	W. K. Hewett.	Theodore Allen.
50	Portrait of a Lady,	T. H. Smith.	Miss Watson.
51	*The Interrupted Rendezvous,	Carl Hübner.	Bailey & Co.
52	The Flight into Egypt,	Thos. Moran.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
53	"My New Pants."	Lilly M. Spencer.	A. S. Robinson.
54	*Road-side Cottage, ...	G. B. Wood, Jr.	Artist.
55	*Moonlight on the Ocean, ...	T. DeB. Richards.	do.
56	*Tributary to the Wissahiccon, . . .	G. B. Wood, Jr.	do.
57	*Grapes, ...	Trevor McClurg.	do.
58	*The Base of the Rocky Mountains, showing flat prairie and table lands; the river is lined with cotton wood, willows, and aspen, the mountains in the extreme distance, Large Peak the nearer, and most prominent Lamarie Peak; to the right are herds of Buffalo coming into the Valley,	A. Bierstadt.	do.
59	Portrait of a Gentleman, ...	Jeremy Wilson.	Mr. Prince.
60	Portrait of a Boy, ...	W. K. Hewitt.	J. Huneker.
61	Portrait of Professor Leidy, . . .	do.	J. Darrach, M.D.
62	Magdalen, ...	P. F. Rothermel.	Artist.
63	*The Surprise, ...	Carl Hübner.	Bailey & Co.
64	Evening at Gowans, N. York Bay, . .	E. Moran.	Dr. A. H. Briscoe.
65	A Weary Watcher, ...	G. C. Lambdin.	Artist.
66	*Undine, ...	M. Weigmann.	Bailey & Co.
67	Portrait of a Boy, ...	W. K. Hewitt.	H. Kausz.
68	*Gen. Zachary Taylor, ...	R. Street.	Artist.
69	Italian Landscape, ...	W. S. Haseltine.	do.
70	Castle Garden, N. Y., ...	E. Moran.	W. P. Wilstach.
71	*Autumn—Evening on the Schuylkill, .	do.	Artist.
72	Portrait of a Lady, ...	J. B. Blair.	J. A. Pringle.
73	Study of an Old Man's Head, . . .	W. E. Winner.	Artist.
74	Chimborazo, ...	L. R. Mignot.	W. S. Stewart.
75	Villa Chiatamone, Island of Capri, .	Harry Johnston.	Henry Seligman.
76	Old Tower in the Roman Campagna, .	W. S. Haseltine.	W. P. Smith, jr.
77	A Young Lady Reading, ...	T. H. Smith.	
78	A French Fisher Girl, ...	Miss S. E. Blackwell.	Artist.
79	Sketch on the Schuylkill, ...	I. L. Williams.	T. A. Andrews.
80	The Old Gardener, ...	J. B. Wittkamp.	S. Welsh.
81	Landscape—a Sketch, ...	I. L. Williams.	T. A. Andrews.
82	*Peaches, ...	Virginia Granbery.	Artist.
82½	Landscape—Composition, . . .	T. P. Otter.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
83	Mills at Ambleside,	T. S. Hacker.	Artist.
84	Golden Rod,	W. T. Richards.	E. W. Clark.
85	Christmas Stories,	Gesselschaft.	H. B. Fry.
86	*The Young Artist,	Edwin White.	Artist.
87	Fancy Head,	Henri.	H. B. Fry.
88	Maud Müller,	G. W. Connaroe.	Artist.
89	First Pledge,	S. B Waugh.	W. H. Stewart.
90	*Coast Scene,	James Hamilton.	T. A. Andrews.
91	*Spring Time,	G. C. Lambdin.	Artist.
92	Sea Coast,	T. Bishop.	do.
93	Cluck and Chickens,	Miss Mary Smith.	do
94	The Gleaners,	W. Sanford Mason.	do.
95	*Fuchsia,	Virginia Granbery.	do.
96	*Portrait of a Lady,	T. T. Fowler.	E. Newland & Co.
97	Portrait of Rev. Dr. Stevens,	T. H. Smith.	Rev. Dr. Stevens.
98	Philadelphia—Ship Thomas P. Cope,	E. Moran.	J. W. Bates.
99	The Foster Brother,	Duverger.	J. Bohlen.
100	Portrait of a Study,	A. Lawrie.	Artist.
101	Coast Scene—Moonlight,	Thos. P. Otter.	R. Wylie.
102	A Capuchin Friar preaching on New Year's Eve,	M. Muller.	C. J. Stille.
103	Portrait of N. P. Willis,	E. H. Darley.	Artist.
104	Portrait of the late Richard Willing,	G. P. A. Healy.	C. M. Willing.
105	*A Field of Sugar Cane,	E. D. Lewis.	Artist.
106	Mother and Children,	C. L. Lion.	J. A. Brown.
107	*The Mountain Lake,	W. Whitbridge.	Artist.
108	Portrait of a Gentleman	G. F. Bensell.	C. Macalester.
109	Green Apples,	Hiddeman.	W. H. Stewart.

NORTH-EAST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
110	Cumberland Valley, ...	Sonntag.	Jno. A. Brown.
111	Joseph presenting his father to Pharaoh, .	Wm. E. Winner.	Artist.
112	*The Temptation, ...	Geo. F. Bensell.	do.
113	Italian Peasants at a Mill, ...	E. Eagles.	Saml. Welsh.
114	The Raw Recruits, ...	C. Schussele.	Chas. Macalester.
115	The Pictured Rocks—View on Lake Superior, ...	I. L. Williams.	Thos. Sparks.
116	Chestnut Hill, ...	P. Moran.	Artist.
117	The Bouquet, ...	Wm. E. Winner.	H. Earl.
118	Portrait of a Boy, ...	T. Sully.	H. J. Williams.
119	Portrait of a Lady, ...	G. W. Connaroe.	Jno. L. Buzby.
120	Wreckers—Point La Preux, Coast of New Brunswick, ...	E. Moran.	Gabrileutz.
121	*The Harvest Moon, ...	L. R. Mignot.	Artist.
122	*Sunday Afternoon, ...	A. Siel.	Bailey & Co.
123	Portrait of a Gentleman, ...	S. B. Waugh.	Dr. C. D. Meigs.
124	Coriolanus, ...	P. F. Rothermel.	James Dundas.
125	Landscape, ...	W. T. Richards.	Harrison Earl.
126	*Mother and Child, ...	Gefelschap.	Bailey & Co.
127	*The Crown of Trinidad, ...	E. D. Lewis.	Artist.
128	Portrait of Wittkamp, ...	Wittkamp.	Joseph Harrison.
129	Portrait—The Hon. Geo. Sharswood, .	Jno. Neagle.	Law Academy.
130	*Amalfi on the Gulf of Salermo, . .	Harry Johnston.	Henry Seligman.
131	Scene on the Hudson, ...	J. W. Casilear.	Jas. E. Caldwell.
132	*Soldiers dividing the Spoils, . . .	C. M. Webb.	Bailey & Co.
133	Portrait of a Boy, ...	Thos. Sully.	H. J. Williams.
134	*A Clearing, ...	J. R. Brevoort.	Artist.
135	The Drover on the Campagna, ...	V. M. Williams.	John A. Brown.
136	Glencoe (Scotland), ...	Paul Weber.	Geo. Milliken.
137	The Old Country Seat, ...	Geo. W. Haines.	Wm. Kulp.
138	View on the Hudson, ...	A. Parton.	Artist.
139	Do. do.	do.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
140	*Burial at Sea, ... "Farewell! one heavy plunge, One cleft in ocean's floor; And then the deaf and sullen surge Sweeps on, and all is o'er."	E. Moran.	Artist.
141	Mountain Landseape, ...	Jas. Hamilton.	H. C. Gibson.
142	Snowdon—from the ancient Roman Bridge at Capel Cuirg (Wales), . . .	Russell Smith.	Artist.
143	The White Squirrel, ...	W. H. Beard.	Miss Bohlen.
144	*View on Bald Eagle Creek, . . .	J. R. Woodwell.	Artist.
145	Landseape, with an Old Mill, . . .	G. W. Haines.	Hon. R. Vaux.
146	Nanna, ...	P. F. Rothermel.	J. S. Earle & Son.
147	Portrait of a Lady, ...	W. H. Furness, jr.	Artist.
147	½Study of a Head, ...	P. F. Rothermel.	do.
148	*Landscape in the White Mountains, . .	A. Wust.	do.
148	½Portrait of a Lady, ...	S. B. Waugh.	Wm. Struthers.
149	The Wonder Book, ...	G. C. Lambdin.	Miss Bohlen.
150	Rome from the Castle of St. Angelo, .	J. R. Tilten.	C. Macalester.
151	*On the Harlaem Creek, N. Y., . . .	W. R. Miller.	Artist.
152	*Mother and Boy, ...	W. H. Furness, jr.	do.
153	Al-a—Turk, ...	W. E. Winner.	do.
153	½Fancy Head, ...	Thos. Sully.	Wm. Struthers.
154	*Frauen, near Ischl, Austria, . . .	H. Fuchsel.	Artist.
155	Beach Scene in New Jersey during a N. E. Storm, ...	G. R. Bonfield.	Thos. F. Bell.
156	Venice, ...	J. R. Tilten.	C. Macalester.
157	What a Beautiful Morning, . . .	Louis Lang.	J. S. Earle & Son.
158	Portrait of a Lady, ...	W. H. Furness, Jr.	Artist.
159	Salvator Rosa sketching Banditti, . .	T. Moran.	do.
160	*Log Hauling in Winter, ...	N. H. Trotter.	do.
161	*Landseape, ...	I. L. Williams.	do.
162	*Fruit, ...	Trevor McClurg.	do.
163	Near Newport, R. I.	I. F. Kensett.	G. C. Lambdin.
164	*The Death of the Virgin, ...	D. M. Carter.	Artist.

"And towards nightfall, on the third day, Jesus came down with all his hosts of saints and angels, and they ranged themselves opposite the couch on which Mary was lying; and sweet hymns were heard at intervals until the middle of the night; then Jesus called her softly twice, that she should come to him; and she answered that she was ready joyfully to yield her spirit to him, and thus her spirit quitted the body, and flew into the arms of her son."—*Lindsay's Sketches of Christian Art.*

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
165	Portrait of a Lady, ...	J. R. Lambdin.	Artist.
166	Portrait of a Boy, ...	T. Sully.	Col. Fitzgerald.
167	The Breton Family, ...	Antigna.	J. Bohlen.
168	The Forest of Fontainbleau, . . .	Paul Weber.	J. S. Earle & Son.
169	Near Wilkesbarre, Wyoming Valley, Pa. .	W. T. Richards.	Artist.
170	The Wreath, ...	Martens.	J. Bohlen.
171	*The Author of the Spy in his Study, .	A. E. Macneir.	Artist.
172	The Town Clown in a Moment of Dejection (recent gift to the Academy by a lady in Germany), ...	Professor Gonne.	Academy.
173	Portrait of a Lady, ...	T. Sully.	S. Longmate Sartain.
174	The First Snow, ...	Rejis Gignoux.	J. L. Claghorne.
175	*Rockaway Beach, ...	N. H. Trotter.	Artist.
176	*Autumn—Evening on the Delaware, . .	E. Moran.	do.
177	*The Grand Portal of the Pictured Rocks, Lake Superior, ...	T. Moran.	do.
178	Col. C. G. Childs, ...	P. F. Rothermel.	Col. Childs.
179	June, ...	D. W. C. Boutelle.	W. P. Wilstach.
180	View on the Allegheny, ...	I. L. Williams.	J. Edgar Thompson.
181	Portrait of a Gentleman, ...	G. W. Connaroe.	Artist.
182	Portrait of Rev. Thos. Street, . . .	Jeremy Wilson.	Rev. Thos. Street.
183	Rev. W. H. Furness, D. D. . . .	W. H. Furness, Jr.	Artist.
184	*Landscape, ...	W. S. Haseltine.	do.
185	The Harvest Field, ...	De Faley.	J. S. Earle & Son.
186	Scene in Costa Rica, ...	E. A. Henry.	A. C. Jessup.
187	Landscape—Composition, . . .	T. Bishop.	Artist.
188	*The Lighthouse, ...	T. P. Otter.	do.
189	Portrait of a Lady, ...	J. R. Lambdin.	do.
190	*Canal through Smith Island, . . .	G. B. Wood, Jr.	do.
191	*Flowers, ...	Virginia Granberry.	do.

NORTH GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
192	*Delaware Water Gap, ...	T. J. Fenimore.	Artist.
193	The Ford, ...	C. Sehlesinger.	Sehlesinger & Co.
194	Landseape and Cattle, ...	Verboeckhoven and Verwee.	J. S. Earle & Son.
195	James Ross, late of Pittsburg, . . .	T. Sully.	Aeademy.
196	Agnes and the Lamb, early picture of the Artist, ...	B. West.	Dr. Shippen.
197	Portrait, early pieture of the Artist, . .	do.	do.
198	Dead Game, ...	J. Fytt.	Aeademy.
199	The Dead Man restored to Life by toueh-ing the bones of the Prophet Elisha, . "And the bands of the Moabites invaded the land at the coming in of the year. And it came to pass, as they were burying a man, that, behold, they spied a band of men; and they cast the man into the sepulchre of Elisha: and when the man was let down, and touched the bones of Elisha, he re-vived."—2 *Kings*, xiii. 20.	Wash. Allston.	do.
200	Death on the Pale Horse, ...	B. West.	do.

Revelations, Chapter VI.—1. And I saw when the Lamb opened one of the Seals; and I heard, as it were the noise of thunder, one of the four Beasts saying, Come and see.

2. And I saw, and behold a White Horse; and he that sat on him had a bow; and a crown was given unto him; and he went forth conquering, and to conquer.

3. And when he had opened the second seal, I heard the seeond Beast say, Come and see.

4. And there went out another horse that was Red; and power was given to him that sat thereon to take peace from the earth, and that they should kill one another; and there was given unto him a great sword.

5. And when he had opened the third Seal, I heard the third Beast say, Come and see. And I beheld, and lo, a Blaek Horse; and he that sat on him had a pair of balanees in his hand.

6. And I heard a voiee in the midst of the four Beasts say, A measure of wheat for a penny, and three measures of barley for a penny; and see thou hurt not the oil and the wine.

7. And when he had opened the fourth Seal, I heard the voice of the fourth Beast say, Come and see.

8. And I looked, and behold a Pale Horse; and his name that sat on him was Death, and Hell followed with him: And power was given unto them over the fourth part of the earth, to kill with sword, and with hunger, and with death, and with the beasts of the earth.

9. And when he had opened the fifth Seal, I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held:

10. And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?

11. And white robes were given unto every one of them; and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled.

Description of the Picture.—Death on the Pale Horse (Rev., ch. vi. ver. 8) is represented destroying Man and all living things, in every direction. The Powers of Hell follow on the clouds behind him. An image of the devouring mortality is seen in the sudden death of a young mother and her infant son. She is supported by her husband, who at the same time extends his arms, as it were, to stop the galloping of the Pale Horse. Her daughter, a beautiful child, in a pathetic attitude, endeavors to succor her. Everything shows this to be a family of rank. The destruction by wild beasts, is represented by a lion and lioness rushing upon a tumultuous group of men on horseback and on foot, who are endeavoring, in turn, to destroy their assailants. A wild bull is seen attacking the crowd behind, and tossing a youth in the air. The furious animal is himself assailed by the dogs. In the clouds, an eagle and heron are engaged in mortal combat; and on the foreground, a dove lamenting over its dead mate. Near the bull, but somewhat further in the picture, a young man is struck dead by lightning, on the supposed day of his intended marriage; his brother is supporting his lifeless body, and a young female, his intended bride, gazing wildly on him. A number of figures are seen in confusion, terror, and astonishment at this awful visitation. Over their heads the firmament is rent; the clouds are broken; the thunders and lightnings let loose, and the heavens rolled together "as a scroll." (Rev., ch. vi. ver. 14.) The destruction by Famine is represented by a sallow, emaciated man, with a wrinkled visage and hollow eyes, on his knees, endeavoring to dig up some wild roots with his long nails, to appease the ravenous cravings of nature. His empty cup lies beside him. Close to this, the destruction by Pestilence is figured by a woman with an expression of pain and malady in her wan countenance and crouching attitude. The destruction by War is represented by a figure in helmet and armor, mounted on a red horse, with his sword raised in the act of charging, and the clouds of battle rising before him. Near this scourge of the human race, a man mounted on a black horse, with the balances is seen. (Rev., ch. vi. ver. 5.) Christ, crowned, with a bow in one hand and a quiver at his shoulder, mounted on a white horse, is going forth "conquering and to conquer." (Rev., ch. vi. ver. 2.) On the foreground beneath, the serpent lies with his head bruised, in fulfilment of the sacred word. The eyes of the Redeemer are fixed upon the souls of the martyrs, who are ascending in glory to heaven. (Rev., ch. vi. ver. 9.) This mysterious representation, which forms so beautiful a part of the picture, is introduced here as another emblem of the final accomplishment of the Christian dispensation at the last day. In the background, on this side of the picture,

a Roman army appears on its march, loaded with the golden spoils of the Temple of Jerusalem, and driving along the Hebrew captives. On the still more remote sea-coast, a Christian fleet is seen, and the landing of the Crusaders to recapture the Holy City.

The general effect proposed to be excited by this picture is the terrible sublime and its various modifications, until lost in the opposite extremes of pity and horror—a sentiment which painting has so seldom attempted to awaken, that a particular description of the subject will probably be acceptable to the public.

In poetry, the same effect is produced by a few abrupt and rapid gleanings of description, touching, as it were, with fire, the features and edges of a general mass of awful obscurity; but in painting, such indistinctness would be a defect, and imply that the artist wanted the power to portray the conceptions of his fancy. Mr. West was of opinion that, to delineate a physical form, which, in its moral impression, would approximate to that of the visionary Death of Milton, it was necessary to endow it, if possible, with the appearance of superhuman strength and energy: he has, therefore, exerted the utmost force and perspicuity of his pencil on the central figure. He has depicted the King of terrors with the physiognomy of the dead in a charnel-house, but animated almost to ignition with inextinguishable rage—placed on his head the kingly crown, and clothed the length of his limbs with a spacious robe of funereal sable. His uplifted right hand holds no sceptre, but is entwined with the Serpent, who first brought death into the world, and he launches his darts from both hands in all directions with a merciless impartiality. His horse rushes forward with the universal wildness of a tempestuous element, breathing livid pestilence, and rearing and trampling with the vehemence of unbridled fury. Behind him is seen an insidious demon bearing the torch of Discord, with a monstrous progeny of the reptile World—

> "All prodigious things,
> Abominable, unutterable, and worse
> Than fables yet have feigned, or fear conceiv'd,
> Gorgons, and Hydras, and Chimæras dire"—

the Ministers of Hell, who had "power given to them over the fourth part of the earth, to kill with the sword, and with hunger, and with disease, and with the beasts of the earth."

The next character on the canvas, in point of consequence, is THE RIDER ON THE WHITE HORSE. As he is supposed to represent the Gospel, it was requisite that he should be invested with those exterior indications of purity, excellence, and dignity, which are associated in our minds with the name and office of the Messiah. But it was not the SAVIOUR, healing and comforting the afflicted, or "the meek and lowly JESUS," bearing with resignation the scorn and hatred of the scoffing multitude, that was to be represented—it was the King of kings, going forth "conquering, and to conquer," to bruise the head of the Serpent, and finally to put all things under his feet. He is, therefore, painted with a solemn countenance, expressive of a mind filled with the thoughts of a great enterprise; and he advances onward in his sublime career with that serene majesty in which Divine Providence continues, through the storms and commotions of the temporal world, to execute its eternal purposes. He is armed with a bow and arrows, the force and arguments of Truth, and leaves behind him, as passing vapor, all those terrible tumults and phantoms which make up the auxiliaries and retinue of Death. At the first view, he seems to be only a secondary character; but on considering the business of the scene, it will be obvious that he is the Great

Leader, and that all the others but follow in his train, and carry into effect the inferior objects of his heavenly mission, as he goes toward that glorious region in which appear "the souls of them that were slain for the word of God, and for the testimony which they held."

The third of the apocalyptical characters is THE RIDER ON THE RED HORSE. Mr. West has represented him simply as a warrior armed with "the great sword." He is advancing in the same direction as the Messiah, thereby intimating that those wars which have accompanied the progress of the Christian religion, and of which he is the type and emblem, are a part of the divine scheme for effectually diffusing it throughout the whole earth. It will be observed, that the horse in this instance is caparisoned as a war horse; but those of Death and the Messiah are without reins, being guided only by the will of their riders. The prophetic vista beyond this character shows, in one division, the Romans under Titus returning with the spoils of Jerusalem, and in the other, the Crusaders contending with Saracens.

Behind the Messiah and the Warrior, THE RIDER ON THE BLACK HORSE is seen coming forward. He is represented with the steady countenance of a man scrupulous in his estimate of things; stern in his decisions, and likely to require the execution of his adjudications with the unrelenting solemnity of a terrible judge. He bears those balances in his hands in which mankind are "weighed and found wanting;" and Pestilence and Famine are seen before him in the form of a wretched woman and an emaciated man, absorbed in the feelings of their own particular misery. He follows the two preceding characters, and is supposed to typify the skeptical philosophy which affects to estimate Christianity by the temporary circumstances that have arisen in the course of its progress, while it is itself but a part of the great cloud of mysteries which envelop the present and future purposes of religion.

The domestic group, in the foreground, represents a family belonging to that class of society who are supposed to be safe beyond the reach of the ordinary casualties of life, but who are still not further remote from the darts of Death. It is here that the painter has attempted to excite the strongest degree of pity which his subject admitted, and to contrast the surrounding horrors with images of tenderness and beauty. The mother, in the prime of life, is represented as having expired in the act of embracing her children, and the woe of sudden death is still more emphatically expressed in the lovely infant that has fallen from her breast. The husband deprecates the wrath of the hideous spectre that advances over them all, while the surviving daughter catches hold of her mother, sensible only of the loss which she has sustained by the death of so kind a parent.

In the other groups, which form the right hand division in the picture, the artist has shown the anarchy of the combats of men with the beasts of the earth. The chief of the human figures in this division, is the one in the act of launching his javeliu at a lion, which has seized and brought down a man and his horse. In the character with the javelin, Mr. WEST has endeavored to delineate that species of courageous muscular strength which enables some men to face, with an undaunted countenance, the rage of the most ferocious animals. The sedate bravery of his look affords a fine contrast to the alarm and terror of the man who is seized by the enraged lion, which he had wounded with his spear. Below them is a youth who has broken his lance in the combat, and received a fatal blow on the head; behind them a horseman comes forward with an uplifted sword, in the act of striking at a lioness that is springing upon

him and his horse. But the story of this group would have been incomplete had the lions not been shown conquerors, to a certain extent, by the two wounded men who are thrown down as overcome, beneath the hoofs of the horse of Death. The one with his back towards the spectator seems to regain his strength, and, by still holding his dagger, indicates a wish to renew the fight; the other, irrevocably dashed out of the combat, and, having lost his weapon, grasps at the head of his horse with a useless exertion of bewildered sense. The pyramidal form of this large division is perfected by a furious bull torn by dogs, as he tosses on his horns the body of a youth.

In this portion of the picture, the firmament is rent asunder by bursts of lightning, and a distant group is seen startled by the death of a young man who has been struck by the thunderbolt, and whose friends support him in their arms. The interest of the episode is increased by the figure of a young woman flying from the scene of terror, but who is still induced to look back, as if constrained by affection for the victim.

The principle of destruction is exemplified through every part of the subject. In the upper regions of the clouds, the audacious eagle is seen pouncing on the heron, and near the dead serpent in the foreground, the affectionate dove deplores its mate that has just expired.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
201	Paul and Barnabas, ... "Then all the multitude kept silence, and gave audience to Barnabas and Paul, declaring what miracles and wonders God had wrought among the Gentiles by them." *Acts* xv. 12.	B. West, P. R. A.	Academy.
202	Still Life—Oysters, &c., ...	Unknown.	H. Earl.
203	Wood Scene near Frankfort, Germany, .	Hoffler.	do.
204	Such is Life—Scene in London during the Crimean war, ...	T. P. Rossiter.	do.
205	Datheen, ...	Wittkamp.	Academy.

This picture represents the combatants engaged in the struggle for the independence of the Netherlands when that country was under the dominion of Spain, in the 16th century. PIERRE DATHEEN was a Protestant minister, who had labored zealously to establish the Republic. Brave, impetuous, and indefatigable, he preached in the churches, in private houses, in the open air, and amid the field of battle. In the above scene, DATHEEN is represented as being mounted on the carriage of a cannon, and inciting his companions to avenge one of their brethren-in-arms—the leader of one of the powerful corporations which had struggled so courageously against the tyranny of Philip II. The warriors are swearing to avenge their chief, at the moment the struggle, to the left, is commencing.

206	Moonlight Scene, ...	J. N. T. Van Starkenborgh.	H. Earl.
207	Poultry, ...	Lambert.	do.
208	Interior of a Stable, ...	Veron.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
209	*Equestrian Portrait of Washington, . .	Remb'dt Peale.	Mrs. R. Peale.
210	Emigrant's Halt, ...	J. N. T. Van Starkenborgh.	H. Earl.
211	Scene on the Wissahiccon . . .	Geo. W. Holmes.	Artist.
212	*Dry Weather, ...	M. Waterman.	do.
213	Ruins of the Fort at Crown Point, . .	I. L. Williams.	M. Baird.
214	Rouget de Lisle, a French officer, singing for the first time the Marseillaise Hymn, of which he was the author, at the house of the Mayor of Strasburg, 1792, . .	Godfrey Guffens.	Academy.
215	Portrait of a Lady, ...	A. E. Macneir.	Artist.
216	*The Ferry, ...	G. Q. Thorndike.	do.
217	Old Barley Mill on the Brandywine, . .	F. D. B. Richards	T. A. Alderdice.
218	Suburbs, City of Gauda, ...	Vervier.	H. Earl.
219	*View from above the Falls of Schuylkill, .	A. Z. Shindler.	Artist.
220	Ruins of an Old City on the Campagna, .	W. S. Haseltine.	Jas. E. Caldwell.
221	Dead Game, ...	De Vos.	G. S. P.
222	Landscape, ...	Russell Smith.	H. Tyndale.
223	*Trout Stream in the Mountains, . .	G. F. Bensell.	Artist.
224	Aqueduct on the Campagna after Sunset, .	W. S. Haseltine.	do.
225	*Spouting Rock Beach (Newport), . .	M. J. Heade.	do.
226	Fishing Boats—A Quiet Day, . . .	Jas. Hamilton.	John Williamson.
227	*Grace Darling—Wreck of the Forfarshire, .	do.	Dr. Beale.
228	Loch Katrine—Scotland, ...	Amateur.	G. Milliken.
229	Portrait of a Lady, ...	W. E. Winner.	Artist.
230	Stormy Day, ...	Jas. Hamilton.	John Williamson.
231	Landscape with Trees and Cattle . .	Kruseman Van Elder.	J. S. Earle & Son.
232	Roman Peasantry—Scene on the Campagna,	Lindau.	B. T. Tredick.
233	The Picture Rocks from Miner's River, Lake Superior, ...	T. Moran.	F. Gabrileutz.
234	Garden Scene (Moonlight), . . .	Jas. Hamilton.	John Williamson.
235	*The Young Enthusiast, ...	Trevor T. Fowler.	Artist.
236	Morning on the Sea Shore, . . .	J. Hamilton.	H. C. Gibson.
237	Portrait of a Lady, ...	Austin Street.	Artist.
238	The Seven Mountains on the Rhine, . .	Jno. R. Tait.	J. W. Grigg.
239	Sunset on the Coast of Scotland, . .	J. Hamilton.	G. S. Benson.
240	*Ruins of the Acropolis at Athens, . .	G. W. Haines.	Wm. Kulp.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
241	*Barrons Light (Delaware River), . .	W. V. de V. Bonfield.	Artist.
242	*Scenery in the neighborhood of the City of Salzbourg in the Tyrol, ...	E. Euler.	do.
243	*Venice, ...	Jas. Hamilton.	E. Newland & Co.
244	Portrait of a Gentleman, ...	W. E. Winner.	Gen. Small.
245	Marine, ...	J. Hamilton.	T. A. Alderdice.
246	Fishing Boats going out to a Signal of Distress, ...	E. Moran.	A. M. Herkness.
247	The Intruder, ...	J. B. Howell.	Wm. Denny.
248	Scene from Taming of the Shrew, . .	do.	do.
249	A Brook in the Meadow, ...	J. S. Hill.	Artist.
250	*Entrance to the Port of Havana, with a View of the City—Early Morning, .	F. G. Melby.	do.
251	*Autumn—Sunset, ...	J. P. Dyke.	do.
252	*Marine, ...	J. C. B. Püttner.	do.
253	Moonlight, ...	Bernard Stange.	G. S. P.
254	Claudian Aqueduct, ...	Knebel.	Saml. Welsh.
255	Suburbs of Amsterdam, ...	Verveer.	H. Earl.
256	*Landscape—Composition	W. J. Fetters.	Artist.
257	Landscape, ...	J. A. Hakking.	A. C. Jessup.
258	Dugald Steward. After Raeburn, . .	J. R. Lambdin.	Academy.
259	L'Ariccia near Albano, ...	Russell Smith.	Artist.
260	Cattle Piece, ...	Troyon.	W. H. Stewart.
261	Freiburg Valley (Main), ...	M. J. Heade.	Artist.
262	Hercules and Omphale, ...	Luca Giordana.	W. Bailey.

Omphale, the Queen of Lydia, having heard of the great exploits of Hercules, wished to see so illustrious a hero. Her wish was gratified. After his murder of Eurytus, he was condemned by the Gods to be sold as a slave. Omphale bought him and restored him to liberty, but the hero became so much enamored of the Queen, that he continued as her slave, and is represented as working among her female attendants, holding the distaff and spinning by her side, while she clothes herself in his lion's skin and arms herself with his club.

NORTH-WEST GALLERY.

ALL THE PICTURES IN THIS GALLERY ARE THE PROPERTY OF HARRISON EARL.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
263	Roadside Inn,	Verschuur.	
264	Scene in the Hartz Mountains,	Whitridge.	
265	Return from Church,	E. H. May.	
266	Wedding Festival in the Black Forest,	F. Schlesinger.	
267	View on the Thames,	Jutsum.	
268	Game of Forfeits,	De Buycker.	
269	Winter Scene in Holland,	Schelfoult.	
270	Grandfather's Pet,	F. Schlesinger.	
271	Young Girl and Embroidery,	Patrois.	
272	Sunday Morning,	Seigert.	
273	Hen and Chickens,	Juliet Bonheur.	
274	Forest of Fontainblean,	Veron.	
275	Cattle Scene,	Robbe.	
276	Interior of a Cabaret,	Breton.	
277	Falls of the Stuback,	Shayes.	
278	Duck Pond,	Lemmens.	
279	Curiosity Detected,	Seignac.	
280	The New Pelisse,	Duverger.	
281	Rembrandt in his Studio,	Brilliouin.	
282	Church at Sunset,	Richardson.	
283	Capt. Smith's Adoption,	Chapman.	
284	Scene in Tuilleries,	Le Ray.	
285	Coast Scene (Dover Cliffs),	Hoguet.	
286	Wealth and Luxury,	Verschunr.	
287	The Virtuoso,	Ulysse.	
288	Old Gateway in Cuba,	E. D. Lewis.	
289	Cattle Scene,	Vondeberg.	
290	View near Paris,	Anastasi.	
291	Quay at Amsterdam,	Brenhaus De Groot.	
292	Magdalen in Cave,	Maes.	
293	Madame not at Home,	Le Ray.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
294	Winter Scene in the Tyrol,	Burkel.	
295	Poverty and Labor,	Verschuur.	
296	Settling the Eastern Question,	Tenkate.	
297	Flight of Hugo Grotius,	Requier.	
298	Barn Yard and Poultry,	Lemmens.	
299	Scene on Cheat River,	Sonntag.	
300	Old Soldier Regaling,	Charlet.	
301	Curiosity Punished,	Hogg.	
302	Hunting and Hawking,	Mourenhout.	
303	Stripping the Wreck,	Musin.	
304	Auction Sale in the Black Forest,	Vautier.	
305	Wounded Bear Hunter,	Tiedemand.	
306	Flower Piece,	Baptiste.	
307	Female Artist,	Frere.	
308	Old Fisherman,	Jourdan.	
309	View near Morristown,	D. W. C. Boutelle.	
310	View in Thuringen,	J. N. T. Van Starkenborgh.	
311	Landscape (Summer),	Kockkook.	
312	View in Thuringen,	J. N. T. Van Starkenborgh.	
313	The Old Beau,	Knaus.	
314	River Scene near Amsterdam,	Van de Venter.	
315	Gamekeeper's Family,	Bosch.	
316	Companion to the Bride,	Boettcher.	
317	Moonlight—Venice,	Stangé.	
318	View of the Wetterhorn,	Leü.	
319	Portrait of a Gentleman,	J. Neagle.	
320	Portrait of a Lady,	Echoltz.	
321	Grecian Beauty,	T. Sully.	
322	Cattle Piece,	W. T. Van Starkenborgh.	
323	Egyptian Troops Crossing the Desert,	Gerome.	
324	Landscape (Early Spring),	Gabriel.	
325	Road to Datchet,	E. Lambinet.	
326	The Reconciliation,	Jourdan.	
327	Twilight,	Paul Weber.	

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
328	Scene in Westphalia,	Whitridge.	
329	Portrait of a Lady,	Jno. Neagle.	
330	View near Bethlehem,	D. W. C. Boutelle.	
331	Shipwreck,	De Haas.	
332	Storm on the French Coast,	L. Meyer.	
333	Belgian Market Scene,	Von Schendel.	
334	Coast Scene (Norway),	Buwally.	
335	Scene, Lake Lucerne,	A. Calame.	
336	Brotherly Love,	A. & R. Bonheur.	
337	Distraction,	Vetten.	
338	Goat and Poultry,	Couturier.	
339	Lanrel Lake,	E. D. Lewis.	
340	Preaching of Franciscus Junius,	Von Scholten.	
	"The courage of the Reformers rose with the danger; their strength of faith with the oppression. Franciscus Junius, afterwards one of the most brilliant stars at the University of Leyden, held a meeting in Antwerp, in a private house, at the same time that some of their fellow-believers were put to death out of doors, and the glare of the flames was seen through the window-panes by preacher and hearers."—*History of the Reformation*, by Prof. B. ter Haar.		
341	The Proposal,	Hübner.	
342	Children and Fruit,	Gillemans & Reschi.	
343	The Dilemma,	Lindos.	
344	Interior of a Stable and Poultry,	Lemmens.	
345	Cattle Piece,	W. T. Von Starkenborgh.	
346	Shrimp Fishers,	Achenbach.	
347	The Happy Family,	Lies.	
348	Coast Scene near Digby,	E. Moran.	
349	Death of Merula,	Wynweld.	

"Engel Willemre de Marle, who, after having been ordained priest and scientific man, was generally called Angelus Merula, born in Den Briel, Holland, 1482, was one of the most zealous Reformers within the Netherlands, and exposed to prison life from 1530 to 1557.

"About 11 o'clock, July 26th, 1557, as William Merula, his brother's son, reached

the gates of Bergen and hastened towards the Castle, the prison of his uncle, his eye beheld a great crowd advancing slowly. The old man who, once rich, used to be neat in his dress, had been in prison destitute of all means to change himself. On a place beyond the gate, stood the pile with a roof of straw in the shape of a little house. Before stepping into it, he asked permission to pray, which was granted, and, kneeling down, he was soon lost in devotion; but suddenly, his body inclining to the right side, the executioner ran to raise him, when it was seen that he was dead. The executioner contended that the sentence was fulfilled, and refused to commit him to the pile; but the crowd shortly after accomplished it, and his ashes were blown across the field."

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
350	Signal in the Park, ...	Becker.	
351	The True Dilettanti, ...	Bles.	
352	Lake in Norway, ...	Leu.	
353	View on the Wissahickon, . . .	P. Weber.	
354	The Huntsman, ...	De Dreux.	
355	The Old Salt and Family, . . .	Ritter.	
356	The Kittens, ...	Meyerheim.	
357	The Pasturage, ...	Verrassat.	
358	Mill in Holland, ...	Hoguet.	
359	Dutch Homestead, ...	Versehuur.	
360	Coast Scene, ...	Shaffer.	
361	View on the Housatonic, ...	E. D. Lewis.	
362	Moonlight, ...	Ruths.	
363	Cattle and Landscape, ...	Verboeckhoven.	
364	Garden of Love, ...	Eichout.	
365	Poultry Yard in Normandy, . . .	Anastasi & Jacque.	
366	Wrexham Church, ...	Williams.	

SOUTH-WEST GALLERY.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
367	The Dying Brigand, ...	E. H. May.	Academy.
368	Deliverance of Leyden, ...	Wittkamp.	do.

In 1574, during the cruel wars carried on by Philip II., Leyden was besieged by the Spaniards under Valdez. The King of Spain, after a long course of barbarity conducted by the Duke of Alva, had offered by proclamation a free pardon to all, except the Prince of Orange, who should come in and sign an abjuration of their heresy. The provinces universally rejected the offer, and resolved on maintaining their liberties to the last. Although threats had been uttered against Leyden, and a fearful attack was expected, and the Prince of Orange had given the strictest orders for victualling and preparing the town, proper precautions were by some fatality neglected, and the inhabitants were exposed to the pressure of a thousand wants during the most obstinate and bloody siege the Netherlands had yet experienced. The Spaniards, by a strict blockade, reduced it to the last extremity. The Dutch could muster no force adequate to its relief. Despair and necessity were the cause of prodigious endurance and efforts. The inhabitants lived on the carcasses of their fellow-citizens. Women lined the ramparts, and performed the duty of soldiers. Six thousand persons out of twenty thousand died of famine. When summoned to surrender, the survivors replied that they could not want subsistence so long as their left arms remained, on which they could feed, while with the right they defended the city. Vanderwerf, the Burgomaster—the central figure of the picture—was at the time solicited by some of the inhabitants to surrender. He said to them: "My friends, since I must die, it is of little importance whether I fall by you or by the enemy: cut me to pieces and divide the pieces among you; I shall die satisfied if I can be in any way useful."

At the moment that has been described, the magnanimous resolution was formed of breaking down the dikes, and letting the ocean overflow the Rhineland. Information was given to the besieged by their countrymen at a distance, by means of carrier pigeons, that the dikes of the Meuse and the Issal had been opened. After some time, the sea, impelled by a violent southwest wind, rushed in and drove the inundation with such fury against the besiegers, that Valdez, fearing that his army would be swallowed up in the waves, was obliged to draw off his forces, and relinquish the enterprise. The Admiral of Zealand, Louis Boissot, then advanced with his little fleet of flat-bottomed boats, which had been prepared for the relief of the brave citizens, sailed over the newly-formed expanse, and triumphantly entered the city.

The Prince of Orange soon arrived among the gallant inhabitants. After rewarding the Admiral and the commander of the town, Douza (or Does), and the officers

and soldiers, he offered to the town the option of two benefits—an immunity from taxes for a certain period, or the foundation of a University in the city. The citizens crowned their former glory by choosing the latter part of the alternative. It is to this circumstance that the celebrated University of Leyden owes its existence.

No. 1. Is the *Burgomaster* of the town, Pieter Adrianszoon Vanderwerf.
No. 2. *Pieter Cornelesz-oon Manalant*, an Evangelical Preacher, apostle of the Protestant religion.
No. 3. The Military Chief, *Van der Does.*
No. 4. *Gerard Van der Laan*, Captain of Volunteers, who has returned from the outside of the town, where he has protected Boissot's boats.
No. 5. The Poet, *Pieter Janszoon Van der Morsch*, wounded during the siege.
No. 6. Is a portrait of the Painter, *M. Wittkamp.*

The groups dispersed over the picture represent different classes of society. The deliverance of the town and the arrival of bread are the two sentiments that cause a thrill among the wretched inhabitants, who had been on the brink of the grave. At this moment the hero Vanderwerf is not forgotten. They who a little while before endeavored to shake his courage by their threats, now bless him as a protecting divinity. They have undergone sufferings, but they are now relieved. The people manifest their gratitude; they bow down before the civic virtue and the sublime power of religion, which were certainly the great supporters of the courage of Leyden.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
369	Landscape—Evening, ...	Paul Weber.	Academy.
370	A Bacchante	Ceracchi.	do.
371	Original Model for the Sculptured Decorations over the entrance to the General Post-Office at Washington (*over the door of the gallery*), ...	Batti.	do.

These beautiful bas-reliefs are the models executed by Crawford, the American sculptor, to ornament the principal portal of the post-office building at Washington. The keystone is a mask of Fidelity, marked by her usual emblems. In the spandrils

are winged figures appropriately representing Steam and Electricity: the former with a countenance indicating power and energy, applies his torch to the engine that hurls forward the railroad car; the latter, of bright and animated expression, holds in one hand the unfolded scroll, and from the other throws the lightning dart, indicative of the electric telegraph.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
372	The Origin of the Gothic Arch, . .	H. K. Vaur.	M. W. Baldwin.
373	Adam and Eve after the expulsion from Eden,	Jaquet.	Ed. S. Whelan.
374	Medallion—Spring, ...	Aft. Thorwaldsen	Academy.
375	*"Auld Lang Syne,"	Robt. Thompson.	Artist.
376	Girl at the Fountain (bronze) . . .	After Pradier.	H. Tyndale.
377	Equestrian Group of Frederick the Great,	Prof. Kiss.	Artist.
378	Bishop Potter, ...	Isaac Broome.	C. B. Barclay.
379	Benjamin Franklin (Bust), . . .	Ceracchi.	Academy.
380	Alexander Hamilton (Bust), . . .	do.	do.
381	Nicholas Biddle (Bust), ...	H. Cannon.	do.
382	Medallion (Night), ...	After Thorwaldsen.	do.
383	Minerva—after the Antique, . . .	do.	do.
384	The Spirit of the Rhine, ...	Schwanthaler.	Mrs. H. Farnum.
385	Spring (Bust), ...	E. D. Palmer.	Academy.
386	Casts from the celebrated Bronze Gates of the Baptistery at Florence, ...	Lorenza Ghiberti.	do.

"Andreas di Pisano," after a labor of twenty-two years, executed the first of the gates of the Baptistery of St. John, at Florence. It contained twenty-four panels. The bas-reliefs represent the life of St. John the Baptist, from his birth to his death. It was commenced in the year 1330. The second and third gates were made in the succeeding century, by Lorenzo Ghiberti. The second was divided into twenty-eight panels. In the twenty upper ones are represented the principal histories of the New Testament, and on the eight lower ones are the four Evangelists and four doctors of the church. One of them is writing, another reading, another meditating, and all are distinguished by their attitude and costume.

The third gate of the Baptistery of St. John, at Florence, a work of Lorenzo Ghiberti, is that from which this is a cast. It exhibits two parts, divided into ten panels, containing bas-reliefs, the subjects of which, taken from the Old Testament, were selected by Leonardo Bruni d'Arezzo, Chancellor of the Florentine Republic. Varchi calls this gate a marvellous work, and perhaps unique in all the world. D'Agincourt considers it one of the most precious monuments of modern art. Michael Angelo judged it worthy to be "the Gate of Paradise."

1. This first bas-relief represents the creation of Adam and Eve; also, when they ate the forbidden fruit; and when the angel drove them from Paradise.

2. Represents Adam and Eve with their children still young. Cain offers his first fruits, and Abel sacrifices the best and fattest of his flock. Cain tills the ground. In the distance Abel takes care of his flock. Cain, under the influence of envy, kills his brother. God appears to Cain, and asks him what he has done with his brother Abel.

3. Noah is coming out of the Ark: himself, his wife and children, and everything that was there. He offers a sacrifice. The rainbow appears as an eternal covenant between God and him. Noah is seen planting a vineyard, and, having taken of the juice of his fruit, he becomes drunken. In this condition he is scoffed at by Ham, but his two other sons cover him with a mantle.

4. Three angels appear to Abraham in the vale of Mamre. He is about to sacrifice his son Isaac. His servants go with him to the foot of the mountain, where he has commanded them to remain. An angel arrests the hand of Abraham, and shows him a ram for an offering in the place of his son.

5. Birth of Jacob and Esau. While Esau is at the chase, Jacob, assisted by Rebecca, his mother, receives the blessing of Isaac, by covering his hands and neck with the skin of a goat, in order that his father, who could not see, might believe, from his hairy hands, that it was Esau his brother.

6. Ghiberti, desiring to exercise his talents in the most difficult things, and where the greatest art was required, exhibits here the principal incidents in the life of Joseph. He is put into a well by his brethren; then, sold to Potiphar, he explains the dreams of Pharaoh; he foretells the dreadful famine which threatens Egypt, and provides for it abundantly. Pharaoh admires his wisdom, and crowns him with honors. Jacob sends his sons to Egypt to buy corn; Joseph recognizes his brethren, and gives them a great feast. Has the golden cup hid in the sack of Benjamin, and, after it has been found, Joseph makes himself known to his brethren.

7. Represents Moses on the top of Mount Sinai, receiving from God the tables of law. Lower down, and separately, Joshua is seen prostrate, and, at the foot of the mountain, the terrified Israelites awaiting the return of their Lawgiver.

8. While the Ark carried by the Levites is stopped in the middle of the Jordan, Joshua passes over, followed by the Israelites. Twelve men, chosen from the twelve tribes, take from the river each a stone to form the monument commemorative of this miraculous passage. Farther on are seen the twelve tents erected by the order of Joshua, and in the background the Holy Ark carried around the walls of Jericho, which the Jews took in seven days, the walls having been thrown down by the sound of trumpets only.

9. David, the conqueror of Goliath, defeats the Philistines, and returns in triumph, carrying the head of the giant in his hand. The people of God met him singing, "Saul has slain his thousands, and David his tens of thousands."

10. Represents the Queen of Sheba, with her vast retinue, visiting Solomon, and offering him rich presents.

The fields or frames which surround the panels, exhibit little niches, with twenty small upright figures representing sibyls and prophets; four figures recumbent, and twenty-four heads, among which is the portrait of the artist, Lorenzo Ghiberti, and that of his father and master Bartoluccio, who assisted him in the work. Near these busts is this inscription:—

Laurentii Cionis de Ghibertis opus, mira arte fabricatum.

No.	Subjects.	Artists.	Proprietors.
387	*Summer (Bust),	J. A. Bailly.	Artist.
388	Hero and Leander,	Steinhauser.	Academy.
389	Commodus (after the antique),		do.
390	Medallion—Morning (after Thorwalsden),		do.
391	Caracalla (after the antique),		do.
392	Son of Niobe (after the antique),		do.
393	Henry Clay,	H. Cannon.	do.
394	Christ (Bust),		Mrs. Kane.
395	Lafayette (Bust),	Greenough.	Academy.
396	Maria Louisa (Bust),	Canova.	J. L. Hodge.
397	Medallion—Winter (after Thorwalsden),		Academy.
398	*Abraham Lincoln,	Ad. D. Orsilini.	Artist.
399	Portrait Bust,	S. Boardman Downing.	M. W. Baldwin.
400	*Republic,	Ad. D. Orsilini.	Artist.
401	*Reflecting Love,	J. H. Haseltine.	do.
402	The First Sin,	C. T. Angelini.	Rob. Dale Owen.
402½	Inez (medallion),	R. Wylie.	Dr. Lewis.
403	Lion's Head—from nature,	J. A. Bailly.	Wm. Struthers.
404	Tiger—from nature,	do.	do.
405	Bouquet in marble,	S. Boardman Downing.	Artist.
406	*The Infant Bacchus,	A. E. Harnisch.	Artist.
407	*Cupid and Psyche (from the original model by Canova),	J. H. Haseltine.	do.
408	The Twelfth Labor of Hercules (a group),	C. P. Marchesi.	M. W. Baldwin.
409	Washington (Bust),	Isaac Broome.	Philada. Club.
410	Ariadne (ornamental Relief),	A. E. Harnisch.	Dr. Swann.
411	Portrait Bust,	Isaac Broome.	Harry McCall.
412	Medallion—Summer (after Thorwalsden),		Academy.
413	Portrait Bust of a Lady,	J. T. Hart.	T. Buchanan Read.
414	Portrait Bust,	Isaac Broome.	Harry McCall.
415	Bust of Charles S. Boker,	do.	Geo. H. Boker.
416	Grief (Alto Relievo),	R. Wylie.	Artist.
417	Mrs. Commodore Hull,		Mrs. Com. Hull.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
418	Statue of Penelope (marble), presented by J. Rhea Barton, Esq., ...	Rinaldo Rinaldi.	Academy.
	Penelope, inspired by Minerva, having penetrated the disguise of Ulysses, as he sits among the suitors, determines to offer a trial of strength, in which she is sure of his triumph. She brings forth the bow and arrows of Ulysses, which she had carefully preserved during his absence, and bearing them majestically to the hall where the suitors are assembled, pauses at the threshold and announces her plan.		
	"Who first Ulysses' wondrous bow shall bend, And through twelve ringlets the fleet arrow send, Him will I follow, and forsake my home, For him forsake this loved, this wealthy dome."		
419	Psyche	C. P. Marchesi.	M. W. Baldwin.
420	Medallion—Autumn (after Thorwalsden), .		Academy.
421	Medallion of the Emperor Nero (antique), from the ruins of Herculaneum . .		Wm. L. Maetier.
422	*Sir John Falstaff, ...	Carl Harnisch.	Artist.
	Fal: "Thou knowest my old ward; here I lay, and thus I bore my point," . .		
423	Bacchante, ...	Ceracchi.	Academy.

ROTUNDA.

Numbers continued on the right-hand side.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
424	Water Color, ...	T. A. Dibdin.	A. S. Robinson.
425	Water Color, ...	do.	do.
426	*View on the Delaware, ...	Geo. W. Holmes.	Artist.
427	*Moorish Architecture, ...	T. W. Richards.	do.
428	*Violets (Spring), ...	Rosa Towne.	do.
429	*Moorish Architecture, ...	T. W. Richards.	do.
430	Buffalo Hunt, ...	Rindisbacker.	Mrs. Lamont.
431	*Mountain Summer Flowers, . . .	Rosa Towne.	Artist.
432	*Newport Autumn Flowers, . . .	do.	do.
433	*Moorish Achitecture, ...	T. W. Richards.	do.
434	Moonlight, ...	Jas. Hamilton.	W. Cadwallader.
435	Water Color Sketch, ...	do.	Th. A. Andrews.
436	Summer, ...	Van Starkenborgh.	G. B. Wood, Jr.
437	*Barracks in Winter, ...	G. B. Wood, Jr.	Artist.
438	On the Lehigh, ...	Hamilton.	W. Cadwallader.
439	Water Color, ...	Dibdin.	A. S. Robinson.
440	Water Color, ...	Jas. Hamilton.	T. A. Andrews.
441	The River, ...	do.	W. Cadwallader.
442	Sketch in Water Colors, ...	do.	T. A. Andrews.
443	Baron Williams, ...	Thompson, R. A.	
444	Pat. Lyon, ...	J. Neagle.	Academy.
445	View on the Delaware River, Eastbranch, near Hancock, Del. Co., New York, .	A .T. Hemans.	Artist.
446	Illustration of Landscape Gardening, .	John Skirving.	do.
447	*Brooding Mischief, ...	Geo. F. Bensell.	do.
448	Water Color Drawing, ...	Abm. Woodside.	T. A. Andrews.
449	"Consider the Lilies of the Field how they grow.—Neither do they spin, and yet I say unto you Solomon in all his Glory was not arrayed like one of these."	John W. Hill.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
450	Twilight on Goat Island, (Niagara), . .	J. M. Falconer.	Artist.
451	*Paestel—Storm (Sketch), ...	T. Bishop.	do.
452	*Paestel Waterfall, (Sketch). . . .	do.	do.
453	*Fruit, ...	John W. Hill.	do.
454	Sunset	Jas. Hamilton.	W. Cadwallader.
455	Marine, ...	do.	do.
456	Holy Family, ...	Schedoni.	J. H. Powell.
457	On the St. Lawrence (Canada East), . .	J. M. Falconer.	Artist.
458	Paestel Sketch (Marine), ...	T. Bishop.	W. A. Roland.
459	A design for County Building, . . .	Geo. S. Bethel.	Artist.
460	Illumination on Vellum—Ps. XXIII., Dominus regit me, ...	C. M. Burns, Jr.	Artist.
461	Portrait of a Gentleman—an Oleumtype, .	Rob't Street.	Dr. Stiles.
462	Bonaparte Crossing the Alps—after David,	C. B. Lawrence.	Academy.
463	Portrait of an Artist, ...	H. Sartain.	Artist.
464	Engraving—Gen'l Geo. Washington, .	H. P. Hall.	Mrs. R. Peale.
465	Goblin Story (Pickwick), ...	R. Heber Read.	Artist.
466	Interior of Christ Church (Washington, Pa.),	E. T. Potter.	do.
467	The Junior Wide Awakes, . . .	J. W. Johns.	do.
468	A Moonrise after Battle (Paestel), . .	A. Z. Shindler.	do.
469	Cobwebs, ...	S. Sartain.	do.
470	Design for a small Church, . . .	E. T. Potter.	do.
471	Design for a Country Residence—an Elevated Site, ...	do.	do.
472	Portrait of the Hon. Frank P. Blair, Jr., .	Jno. Sartain.	do.
473	Holy Family (after Raphael) . . .		J. H. Powell.
474	The Haunted House (Photograph etching),	T. Moran.	Artist.
475	Design for a Church, ...	E. T. Potter,	do.
476	*Village Church Yard, ...	Geo. B. Wood, Jr.	do.
477	*Thaw after Snow, ...	do.	do.
478	Welsh Scene, ...	T. S. Hacker,	J. Betts.
479	Donkey and Sheep, ...	Von Starkenborgh.	G. B. Wood, Jr.
480	On the Wissahickon (India Ink), . .	Geo. B. Wood.	do.
481	Sketches from Nature, ...	Harrison Lambdin.	Artist.
482	George Frederick Cooke, as Richard III.,	T. Sully,	Academy.
483	Portrait of a Gentleman (in Crayon), .	A. W. Janvier.	Artist.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
484	Portrait of a Gentleman (in crayon), .	A. W. Janvier.	Artist.
485	"The Bite,"	Hoppin.	Earle & Son.
486	"Dorchester Heights,"	F. O. C. Darley,	A. S. Robinson.
487	The House of Bishops, ...	Schuselle.	Rev. Mr. Campbell.
488	David thanking God for his triumph over Goliath, ...	Schweminger.	Academy.
489	"The Nibble,"	Hoppin.	Earle & Son.
490	St. Peter Released from Prison, . .	H. Sartain.	Artist.
491	Resignation (crayon), ...	S. J. Ferris.	F. J. Dreer.
	GLASS CASE.		
492	Miniature Portrait of the late John L. Schoolcraft, ...	Miss Louise Wagner.	
493	*Silenus (on ivory, after the antique), . .	Henry Bachman.	Artist.
494	Miniature of a Lady, ...		Miss Mifflin.
495	Portrait (in ivory, alto relievo), . .	R. Wylie.	Franklin Peale.
496	Landscape (in enamel), ...	Wm. Birch.	W. Struthers.
497	Bust of Diana, ...		Academy.
498	Preciosa (from Longfellow's Spanish Student), ...	Unknown.	Samuel Welsh.
499	Adam and Eve (over the door), . .	Carlo Lotti.	Academy.
	GLASS CASE.		
500	Bust of a Vestal (antique), . . .		do.
501	Napoleon (presented by Joseph Bonaparte to J. J. Breban, and presented by him to the Academy), ...		do.
502	Ivory Medallion, ...	Robert Wylie.	Wm. Struthers.
503	Miniature of Children, ...	J. Henry Brown.	E. Buckley.
504	Ivory Medallion, ...	Robert Wylie.	Wm. Struthers.
505	Miniature of a Lady, ...	J. Henry Brown.	Wm. H. Stewart.
506	Miniature of a Gentleman, . . .	do.	S. L. Shober.
507	Miniature of a Lady, ...	do.	do.
508	View near West Chester (Pa.), . . .	A. M. Stevenson.	Artist.
509	The Wood Elf, ...	G. C. Lambdin,	do.
510	A Breeze, ...	Alex. Wust.	do.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
511	Study from Nature, ...	A. Parton.	Artist.
512	Landscape and Peasants—Scene in Barberini Villa near Albano, ...	J. G. Chapman,	J. Francis Fisher.
513	Full Length Portrait of Washington, .	Gilbert Stuart.	Academy.
514	Sunset in the Woods (autumn) . . .	T. Moran.	Worsley.
515	*Sketch of the Jersey Flats (sunset) . .	A. Wust.	Artist.
516	The Fiddle, ...	F. B. Mayer.	John Bohlen.
517	Indian Summer, ...	I. L. Williams.	J. L. Claghorn.
518	Scene on the Coast of New Jersey, . .	W. T. Richards.	Artist.
519	View near Naples, ...	W. L. Haseltine.	Mrs. E. S. Haseltine.
520	Sunset	A. Wust.	Artist.
521	Mother and Young, ...	Mdlle. Micas.	John Bohlen.
522	*The Consultation, ...	F. Schlegel.	Artist.
523	Christmas Evening, ...	Gesellchap.	J. W. Grigg.
524	*A Cloudy Day off Gibralter, . . .	F. G. Melby.	Artist.
525	Card Players, ...	Duverge.	W. H. Stewart.
526	Bridge, ...	Noel.	W. H. Stewart.
527	Full Length Portrait of Henry Clay, . .	Neagel.	Nat. Clay Club.
528	In the Catskill, ...	J. R. Gifford.	J. L. Claghorn.
529	Marine, ...	Alex. Wust.	Artist.
530	*Morning in the Mountains, . . .	T. J. Fennimore.	do.
531	The Aster in the Wood, ...	A. Parton.	John Bohlen.
532	Tacony Valley (Montgomery County), .	X. Smith.	M. W. Baldwin.
533	Taking of St. John d'Acre, . . .	Horace Vernet.	Saml. Welsh.
534	Sketch from Memory, Scenery in N. York, .	Mrs. E. C. Hoyt.	Artist.
535	Spring Chickens, ...	Miss Mary Smith.	do.
536	Landscape and Peasants, Scene on the Lake of Albano—Sick girl on her way to Shrine of the Virgin, ...	J. G. Chapman.	J. Francis Fisher.
537	*An Election Scene.	Alfred J. Miller.	Artist.
538	*Scene on the Coast of St. Domingo, . .	F. G. Melby.	do.
539	A Tyrolese Duett, ...	Müller (Munich).	J. H. Dulles.
540	Bridge on the Wissahickon, . . .	Paul Weber.	Earl & Son.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
541	Murder of Rutland, ...	C.R.Leslie, R.A.	Academy.
	Rutland. Oh! let me pray before I take my death; To thee I pray: sweet Clifford, pity me! *Clifford.* Such pity as my rapier's point affords. *Rutland.* I never did thee harm; why wilt thou slay me? *Clifford.* Thy father slew my father; therefore die. *Shakspeare*, Henry VI., Part 3, Act 1.		
542	Diana of Gabies (Plaster after the Antique).		Academy.
543	Tribute Money (after Rubens), . . .	T. Sully.	do.
544	Venus Genetrix (from the Antique), . .		do.
545	Sculptured Settee, ...		M. W. Baldwin.
546	Sculptured Chair, ...		do.
547	Sculptured Chair, ...		do.
548	Chestnut Roasting, ...	W.H.Furness,Jr.	A. Blight.
549	*On the Passaic, ...	Louis R. Mignot.	Artist.
550	Gil Blas, Securing the Cook in the Robbers' Cave, ...	Opie, R. A.	Academy.
551	*Study of a Lion's Head (from Nature), .	H. C. Bispham.	Artist.
552	*Seen Better Days.	H. Van Ingen.	do.
553	Going to Church, ...	F. Schlesinger.	Schlesinger & Co.
554	Portraits of Children, ...	Jas. McMurtrie.	Mrs. McMurtrie.
555	The Mirror, ...	Belgian Artist.	Jos. R. Evans.
556	Farm Yard, ...	John Dearman,	A. S. Robinson.
557	Floral Procession, ...	Wm. E. Winner.	Artist.
558	*The Grain Field, ...	J. S. Jameson.	do.
559	Mackerel Fishing in the Bay of Fundy, .	E. Moran.	do.
560	Full length Portrait—Queen Victoria, .	T. Sully.	St. George's Soc.
561	Study from Nature, ...	W. T. Richards.	John A. Brown.
562	Watering Horses, ...	John Dearman.	A. S. Robinson.
563	*Weehawken Bluffs, on the Hudson, . .	W. R. Miller.	Artist.
564	Snow Storm in Canada, ...	C. Kreighoff.	Thos. F. Bell.
565	Ducks, ...	Lemmens.	Wm. H. Stewart.
566	Chickens, ...	do.	do.
567	*View near Conca, Gulf of Salerno, . .	Harry Johnston.	Henry Seligman.
568	Full length Portrait of Hon. Simon Cameron,	S. B. Waugh.	Col. Bingham.

NO.	SUBJECTS.	ARTISTS.	PROPRIETORS.
569	Winter Night, ...	Jervis M'Entee.	Artist.
	List'ning the doors an' winnocks rattle, I thought me on the ourie cattle Or silly sheep, wha bide this brattle O' winter war, And thro' the drift deep-lairing sprattle Beneath a scaur *Burns.*		
570	*City of Andemack, on the Rhine, . .	Chas. Euler.	Artist.
571	Sleepy Hollow—Catskill Mountains, .	Jno. K. Wolfe.	do.
572	Banqueting House and Parliament Street, .	E. L. Henry.	W. Kulp.
573	Scene in Abington Town'p, Montgomery Co.	Xanthus Smith.	Artist.
574	Boy reading, ...	W. E. Winner.	do.
575	Antinous of the Vatican (marble), . .	After Antique.	Academy.
576	Bust of Benj. West, P. R. A., . . .	Chantry.	do.
577	Death of Abel (over the door), . . .	Carlo Lotti.	do.
578	Bust of Judge Hopkinson, . . .	Cleavinger.	do.
579	Venus de Medici (marble), . . .	After Antique.	do.
580	Battle of the Centaurs and Lapithæ, original model (in the centre of Rotunda), . .	John Lough.	do.

At the marriage of *Pirithous*, one of the Lapithæ, with *Hippodamia*, the chiefs of the Lapithæ were assembled to celebrate the nuptials. The Centaurs were also invited to the festivity. One of them, *Eurytius*, inflamed by wine, resolved to make the bride his prize, and, in his fury, seized her by the hair to carry her off. His companions followed his example, and each, according to his fancy, fastened upon one of the female attendants of the bride. The Lapithæ instantly resented this brutal outrage, and the fight became general. Many of the Centaurs were slain, and the rest compelled to retreat.

This group, the work of Mr. Lough, a British Artist, is truly original, both in conception and execution. Though so many large figures, men and horses, are brought together, the whole is combined with an admirable harmony of design. The attitudes of the male figures exhibit strength and grace, and the females the beauty, delicacy, and alarm of their sex. Near the top of the pyramid the bride is seen, her dishevelled hair in the gripe of her ravisher. Theseus attacks the Centaur to rescue her, and Pirithous, on a magnificent horse, with a drawn sword, is flying to her assistance; Hercules is also there for the same purpose. One of the Centaurs, dressed in lions' skins, is thus described by Ovid :—

> "E'en still, methinks, I see Phœocomes;
> Strange was his habit, and as odd his dress;
> Six lions' hides, with thongs together fast,
> His upper part defended to the waist,
> And when man ended the continued vest,
> Spread on his back the trappings of a beast."

581	Paintings on Glass (over front door), .	J. & G. H. Gibson.	Academy.

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The term of study in the Life Class commences October first, and continues till the end of March, a period of six months. The evenings are Mondays, Wednesdays, and Fridays, from 7 to 9½ o'clock, except during the delivery of the Lectures on Anatomy, which, while they continue, will take the place of the usual Life Class meetings on Fridays. The Lectures on Anatomy are free to this class also.

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As a valuable and almost necessary aid to study, in acquiring a thorough knowledge of the human form, there has been added to the other facilities provided, a course of Lectures on Artistic Anatomy. They are delivered in the Life Class room of the Academy on the evenings of Friday in each week, at 8 o'clock, commencing the third Friday in November. During two weeks in December as many as ten lectures will be delivered—one each evening, except Christmas day and New Year's day. These lectures are open to all the members of the other classes, and to the artists generally, without charge. They are delivered by Prof. A. R. Thomas, of the Penn Medical University.

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is open for the study of Artists, the Art Students, and the Stockholders, on application to the Curator (subject to proper regulations), except during the Spring Exhibition, or any special exhibition.

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